

TORI AMOS

UNDER THE PINK



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# PAST THE MISSION

Words and Music by Tori Amos

Moderately, in 2

Guitar chords above the staff: G, C, F, C/E.

Violin part (top staff): I don't be - lieve I went too \_\_\_\_\_ far I

Piano part (middle staff): *mf*

Bass part (bottom staff):

Guitar chords above the staff: G, C, F, C/E.

Violin part (top staff): said I was will-ing will-ing will-ing

Piano part (middle staff):

Bass part (bottom staff):

Guitar chords above the staff: G, C, F, C/E.

Violin part (top staff): she said she knew what my books \_\_\_ did not

Piano part (middle staff):

Bass part (bottom staff):

I thought she knew what's up \_\_\_\_\_

Gm E♭ B♭ F

Past the mis-sion be - hind the pris - on tower \_\_\_\_\_

*mp*

Gm E♭ B♭ F

past the mis-sion I once knew a hot girl \_\_\_\_\_

Gm E♭ B♭ F

past the mis-sion they're clos - ing ev- ery hour \_\_\_\_\_

Gm                    E♭                    B♭                    F

past the mission I smell the roses (drums)

G                    C                    F                    C/E

She said they all think they know him well

G                    C                    F                    C/E

she knew him bet-ter bet-ter bet-ter Ev- ery-one

G                    C                    F                    C/E

— want - ed some-----thing from him



A musical score for 'Hotel California' featuring vocal and guitar parts. The vocal part includes lyrics like 'past the mis-sion', 'they're clos-ing ev-ry hour', 'smell the ros-es', and 'Hey they found a'. The guitar parts show chords Gm, E♭, B♭, F, Dm, C, and Dm. The score includes dynamic markings like *mf* and time signatures 4/4, 3/2, and 3/4.

60

Dm C Dm Am F

bod - y not sure it was his but \_ they're us - ing his

C Dm C Dm C

name \_ and she she gave him shel- ter and

Dm Dm7/C Dm C

some- where I know she knows \_

Dm                    Dm7/C                    Dm                    C

some - where I know she knows

some - things on - ly she knows

D.S. al Coda

rit.

pp

Coda      Gm      E♭      B♭      F

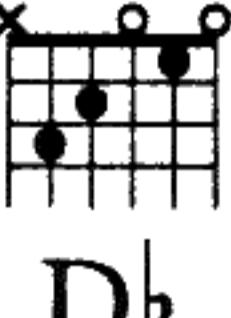
past the mis - sion I smell the ros - es

rit.

# THE WRONG BAND

65

Words and Music by Tori Amos

**Waltz tempo***Capo on 1st fret: C*

D♭



B♭m

I think it's per-fect-ly clear we're in the wrong band

*mp*

oh oh Gin-ger is al-ways sin - cere just not to one

man \_ oh oh she called me up and she

Em Fm D E♭ C(add9) D♭(add9)  
 said you know that I'm drown - ing it's the dog train-er a-  
  
 D E♭  
 gain he says that he thinks she — needs more hands  
*cresc.*  
  
 G A♭ C D♭ Am B♭m  
 I think it's per-fect-ly clear we're in the wrong band —  
 (D.S.) I think it's per-fect-ly clear we're in the wrong band —  
  
*mp*  
  
 Em Am G C  
 Fm B♭m A♭ D♭  
 oh oh Sen - a - tor let's be sin - cere as much as you  
 oh oh Hei - di says she'll be sin - cere as much as she

67

Am                      Em                      Am                      G                      A  
 B♭                      Fm                      B♭m                      A♭                      B♭

can \_\_ oh oh              he called her up and he  
 can \_\_ oh oh              I called her up and I

Em                      D                      C(add9)  
 Fm                      E♭                      D♭(add9)

said                      the new pros - e - cut - or              soon will be want-ing a  
 said                      you know that I'm drown - ing              put on your rain-coat a-

D                      E♭

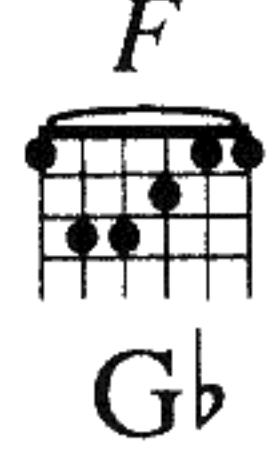
word                      so                      she's got a soft spot - for              heels                      and                      spurs }  
 gain                      'cause                      e - ven the sun's got \_ a price              on                      it

cresc.

D6                      F                      Am/E  
 E♭6                      G♭                      B♭m/F

and                      there's \_\_\_\_\_              some- thing              be- liev - in'  
 mf

F



G<sub>b</sub>

in her voice \_\_\_\_\_ a-gain said there's \_\_\_\_\_

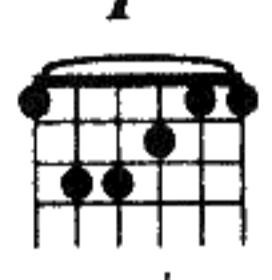
Am/E



B<sub>b</sub>m/F

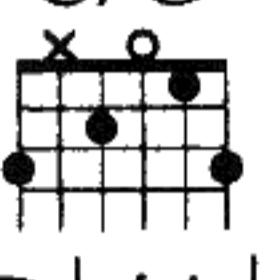
some-thing be - liev - in' \_\_\_\_\_ in - - stead of just leav - in'

F



G<sub>b</sub>

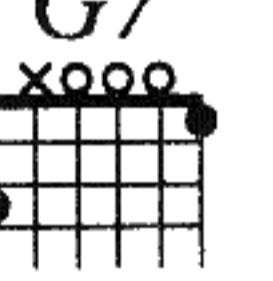
C/G



D<sub>b</sub>/A<sub>b</sub>

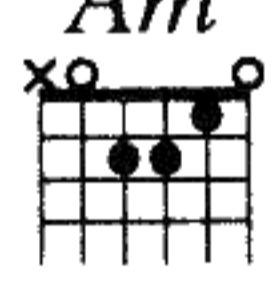
**p**

G7



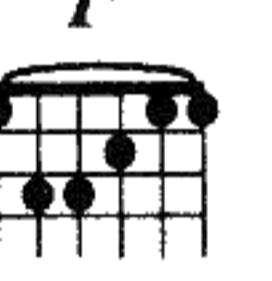
A<sub>b</sub>7

Am



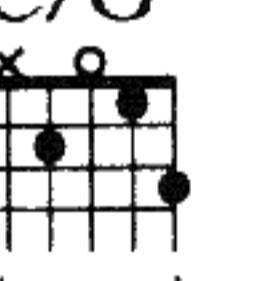
B<sub>b</sub>m

F



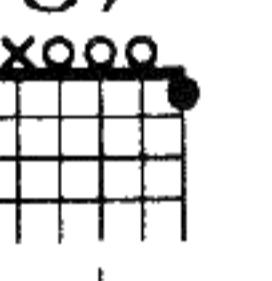
G<sub>b</sub>

C/G



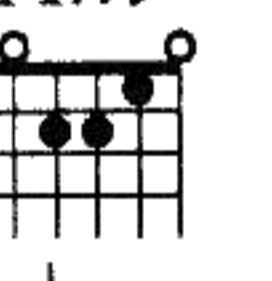
D<sub>b</sub>/A<sub>b</sub>

G7



A<sub>b</sub>7

Am



B<sub>b</sub>m

in - stead of just leav - in' in -

F



G<sub>b</sub>

C/G



D<sub>b</sub>/A<sub>b</sub>

G7



A<sub>b</sub>7

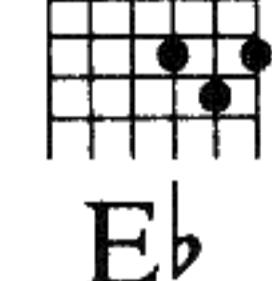
Am



B<sub>b</sub>m

to Coda ♩

D



E<sub>b</sub>

stead of just leav - - in' And - she

cresc.

*D.S. al Coda*

gets gets her ci - gars from the sweet fat man

**f**

**Coda**

*Am* *B♭m* *C* *D♭* *F* *G♭* *Am* *B♭m* *F* *G♭*

She said it's time I o - pen my eyes don't be af -

*C* *D♭* *F* *G♭* *Am* *B♭m* *F* *G♭* *C/G* *D♭/A♭* *F* *G♭*

raid to o - pen your eyes may- be she's right may- be she's

*Am* *B♭m* *F* *G♭* *C/G* *D♭/A♭* *F* *G♭* *C* *D♭*

right may - be she's right \_ may - be she's right \_

# YES, ANASTASIA

Words and Music by Tori Amos

Freely

No chord

Am

D

F

Am

I know what you want the mag-pies have come

R.H.

*Ad.*

Am

D

F

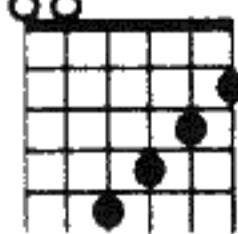
Am

C/E

G

mm \_\_\_\_\_ if you know me so well then \_ tell me which hand I use \_\_\_\_\_

Em11

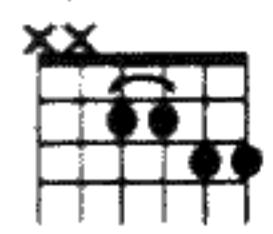


*Ad.*

a tempo - driving

Same tempo - lightly

A7sus4/E



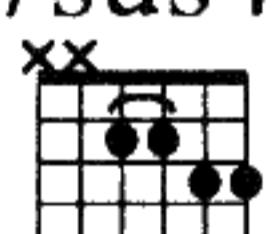
*p*

D/E



Saw her there in a res-tau-rant\_ Pop-py don't go

A7sus4/E



I know your mo-ther\_ is a good one but

A7sus4/E



Pop-py don't go I'll take you home\_\_\_

A/E                      Asus4/E                      A/E                      Asus4/E

show me the things I've been miss -in' \_

Asus4/E                      A/E                      A7sus4/E

show me the ways I for - got to be\_ speak - ing show me the ways to get

D/E                      A7sus4/E                      D/E

back to the gar - den

A7sus4/E                      A/E                      Asus4/E                      A/E

show me the ways \_ to get a - round the get a - round show me the ways



D    A

E    Am    E                                    Am    G                                    D7

*a tempo*

E    A    E    A    C    G

D    G    Asus4                                    D    G

driv- ing on \_ the vine

16

o - ver clothes - lines \_\_\_\_\_ of - fic - er I saw the sign

rit.

E Am E Am D5 G D5

8

*pp*

a tempo - driving

A5

1.

2.

D5 A5/E

(2nd time) thought I'd been through this in

A musical score for a solo voice and guitar. The vocal part is in treble clef, and the guitar part is in standard notation. The vocal line consists of eighth and sixteenth notes. The guitar part features four chords: D5, D, D5, and Dm/F. Chord diagrams are provided for each chord. The lyrics "nine - teen nine - teen" appear under the first two measures, and "count - ing the" appears under the last two measures. The vocal part includes a dynamic marking "f" (fortissimo) over the last measure.

D5

xxo x

D

xxo

D5

xxo x

Dm/F

xx

nine - teen nine - teen

count - ing the

A musical score for a hymn. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "tears of ten thou-sand men and gath-ered them all but my feet are slip -". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics continue: "... ten thou-sand men and gath-ered them all but my feet are slip -". Chords indicated above the treble staff are C, Dm, C, G, and A5/E. Fingerings x, xx, and o are shown on the guitar chord diagrams. Pedal markings p. and L.H. are shown on the bass staff.

A musical score for guitar and piano. The top staff shows a vocal line with lyrics: "ping", "there's", and "some- thing we". Above the vocal line are six chord diagrams for the guitar: D5, D, D5, F, C, and F. The bottom staff shows a piano part with a bass line. A bracket on the left side groups the first two measures. In the third measure, a diagonal line labeled "L.H." points from a piano note to a vocal note. The fourth measure shows a sustained note with a fermata above it.

A musical score for 'Something' by The Beatles. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features lyrics: 'left on the window - sill there's some - thing we left yes \_\_\_\_'. Above the lyrics are six chord diagrams: C, F, C, Am, F, Am, followed by 'N.C.' (No Chord). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with sustained notes and a melodic line above it.

Driving  
A5

(play once only on D.S.)

The sheet music consists of ten staves of musical notation. The top staff is for the piano, starting with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking *f*. The second staff is for the guitar, showing chords Dm, Am, and Dsus4. The third staff is for the piano, with a treble clef and a 3/4 time signature. The lyrics "We'll see how brave you are" are written below the notes. The fourth staff is for the piano, with a bass clef and a 3/4 time signature, featuring dynamics *f* and *p*. The fifth staff is for the guitar, showing chords Dm, Am/C, and Am. The sixth staff is for the piano, with a treble clef and a common time signature. The lyrics "we'll see how fast you'll be" and "run - ning" are written below the notes. The seventh staff is for the piano, with a bass clef and a common time signature. The eighth staff is for the guitar, showing chords Am, Dsus4, Dm/F, and Am/C. The ninth staff is for the piano, with a treble clef and a common time signature. The lyrics "brave you are" and "yes, A - nas - ta - si - a" are written below the notes. The tenth staff is for the piano, with a bass clef and a common time signature.

A5                    A5/G                    A5/D

3  
4                    3  
4

F                    C                    A                    rit. -----  
and all your dol - lies have friends

D                    G

3  
4                    rit. ----- a tempo

A                    A/D                    A/G                    A5/E

L.H.

A5/E                    D5                    D                    D5

Thought she de - served no less than she'd give

3  
4

Dm/F                    C                    Dm                    C                    G                    A5/E

well hap - py birth - day      her blood's on my hands -      it's kind of a

L.H.                    L.H.

A5/E                    D5                    D                    D5

shame 'cause I did like that dress

L.H.

F                    C                    F                    C                    F                    C                    E5/A                    F                    Am                    F

it's fun - ny the things that you find in the rain the things that you

Am                    rit. ----- N.C.                    A                    D                    G

find in the mall in the date-mines

rit. ----- f





## space dog

words and music by tori amos

Moderately

Cm



mp

D7/C

Cm

1. Way to go \_\_  
2. (D.S.) rain and snow \_\_Mis - ter  
our

mp

D7/C

Fm/C

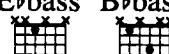
Mic - ro - phone \_  
en - gines have \_show us all \_\_  
been re - ceiv - ing your \_\_

8

8

Cm

E♭bass B♭bass

what you don't know \_\_  
ea - ger call \_\_



A Bsus4 C<sup>#</sup>m(add11) A Bsus4 C<sup>#</sup>m(add11)  
 ly on \_\_ the ground \_\_ he said \_\_ so sure \_\_ we \_\_  
 R.H. mf R.H.  
 A Bsus4 C<sup>#</sup>m(add11) A Bsus4 C<sup>#</sup>m(add11)  
 \_\_ were on some - thing your feet \_\_ are just \_\_  
 R.H. R.H.  
 A Bsus4 C<sup>#</sup>m Cm  
 on \_\_ the ground \_\_ girl \_\_  
 mp  
 D.S. al Coda  
 D7/C Cm D7/C

Φ Coda Cm

A♭(add9)

E♭

B♭/D

Cm7

xx 4 fr.

and to the one you thought was on your

*mp*

F

B♭/F

F

A♭(add9)  
xx 4 fr.

side

she can't un- der- stand she

*marc.*

E♭

B♭/D

Cm7

F

B♭/F

F

tru - ly be - lieves \_ the lie

*marc.*

Cm

D7/C

Le-mon Pie \_

he's com-ing through \_

our \_ com-

*mp*

Fm/C

Cm

mand- er still —

Space \_ dog —

F

lines se - cure —

mf

Cm

A

Bsus4

Space \_ dog —

C♯m(add11)  
x 4 fr.

A

Bsus4

C♯m(add11)  
x 4 fr.

Deck the halls

I'm young a - gain I'm you a - gain

mp

A Bsus4 C#m(add11) A  
rac-ing tur-tles the grape-fruit is win-ning seems I keep

Bsus4 C#m(add11) A Bsus4 C#m(add11)  
get-ting this stor - y twist-ed so where's Neil when you need him

A Bsus4 C#m(add11) A  
deck the halls it's you a- gain it's you a - gain some- where some - one

Bsus4 C#m(add11) A Bsus4 C#m(add11)  
must know the end-ing is she still piss-ing in the riv - er now

This musical score consists of four staves of music for voice and guitar. The top staff shows the vocal line with lyrics and chords (A, Bsus4, C#m(add11), A). The second staff shows the bass line. The third staff shows the vocal line with lyrics and chords (Bsus4, C#m(add11), A). The fourth staff shows the bass line. The fifth staff shows the vocal line with lyrics and chords (A, Bsus4, C#m(add11), A). The sixth staff shows the bass line. The seventh staff shows the vocal line with lyrics and chords (Bsus4, C#m(add11)). The eighth staff shows the bass line.

heard she'd gone moved in - to a trail - er park  
 C<sup>#</sup>m(add11) A(add9) Bsus4 C<sup>#</sup>m(add11)  
 2. don't say you know we've gone  
 1. so sure those girls now are some -  
 f  
 C<sup>#</sup>m(add11) A(add9) Bsus4 C<sup>#</sup>m(add11)  
 And - ro - med - a stood with those girls  
 in the Na - vy those bombs our friends  
 thing your feet are final -

A(add9)



Bsus4



C#m(add11)



be - fore  
 can't e - ven \_\_\_\_ hurt you now  
 ly on \_\_\_\_\_ the ground \_\_\_\_\_ he said \_\_\_\_\_

A(add9)



Bsus4



C#m(add11)



the hair in pairs  
 and hold those tears  
 so sure \_\_\_\_\_ we \_\_\_\_\_

A(add9)



Bsus4



C#m(add11)



it just got nas - ty  
 'cause they're still on your \_\_\_\_\_ side  
 were on some - thing

A(add9)

Bsus4

C♯m(add11)

and now those girls  
 don't hear the dogs are just \_\_\_\_\_  
 your feet \_\_\_\_\_

1.

A(add9)

Bsus4

C♯m(add11)

bark - ing  
 on \_\_\_\_\_ the ground \_\_\_\_\_ girl \_\_\_\_\_

2.

A(add9)

Bsus4

C♯m(add11)

are gone  
 on \_\_\_\_\_ the ground \_\_\_\_\_

# Waitress

words and music by tori amos

Slowly, in 2

**Gbass**

**G5**

**C**

**Bb**

**G5**

**G**

**C**

**Bb**

**Gsus2**

**G5**

**C**

ah \_\_\_\_\_

1. So I want to kill \_\_\_\_\_ this  
2. I want to kill \_\_\_\_\_ this

*p*

*mp*

wait - ress \_\_\_\_\_ She's worked here a year \_\_\_\_\_  
wait - ress \_\_\_\_\_ I can't be - lieve \_\_\_\_\_ this

*p*

long - er \_\_\_\_\_ that I \_\_\_\_\_ If I did it fast \_\_\_\_\_ you know  
vi - o - lence in mind \_\_\_\_\_ and is her power \_\_\_\_\_ all

B<sub>b</sub>                      G5                      Gbass  

 that's an act of kind - ness }              ah                      But  
 in her club sand - wich \_\_\_\_\_

sub. **f**

Gsus4                      G                      Gsus4  

 I be - lieve in peace      oh      I be - lieve in peace      Bitch

Gsus4/B<sub>b</sub>              Gsus4/C              Gsus4              G  

 I be - lieve in peace      oh      I be - lieve in \_ peace      oh

Gsus4                      Gsus4/B<sub>b</sub>              Gsus4/C  

 I be - lieve in peace      Bitch      I be - lieve in peace

G5                    C                    B<sub>b</sub>                    G5

mf

C                    B<sub>b</sub>                    G5

mp

Gbass                G5                    C

ah \_\_\_\_\_ I want to kill \_\_\_\_\_ this

p

mp

B<sub>b</sub>                    G5                    G                    C

kill - ing wish \_\_\_\_\_ they're too man - y stars \_\_\_\_\_ and

Sheet music for voice and piano/guitar. The music is in B-flat major and common time.

**Chords:**

- B<sub>b</sub> (Guitar)
- Gsus2 (Guitar)
- G5 (Guitar)
- C (Guitar)
- B<sub>b</sub> (Guitar)
- G5 (Guitar)
- E<sub>b</sub> (Guitar)
- B<sub>b</sub> (Guitar)
- C5 (Guitar)
- G5 (Guitar)
- E<sub>b</sub> (Guitar)
- B<sub>b</sub> (Guitar)
- C5 (Guitar)
- G5 (Guitar)

**Lyrics:**

not \_\_\_\_\_ e - noug sky \_\_\_\_\_ Boys all \_\_\_\_\_ think \_\_\_\_\_  
she's liv - ing kind - ness \_\_\_\_\_  
ask \_\_\_\_\_ a fel - low \_\_\_\_\_ wait - ress \_\_\_\_\_  
ask - a fel - low \_\_\_\_\_ wait - ress \_\_\_\_\_

# bells for her

words and music by tori amos

**Delicately**



Em

Bm/E

# 3  
4

p

Gmaj7 with pedal Bm7/A Em

and through the life force and

legato

L.H. *sempre simile*

Bm/E

there goes her friend

Em



on her Ni - shi - ki it's out of time

Bm/E



and through the por - tal they can make a - mends -

Em



hey would you say \_\_\_\_ what - ev - er \_\_\_\_ we're blan - ket friends

C/E



G



D



can't stop what's com - ing can't stop what is on \_\_\_\_ its -

Em



way

Bm/E



and through the walls they \_ made their mud - pies \_\_ I've

Em



got your mind I said she said I've your voice I said

Em



Bm/E



you don't need my voice girl you have your own but you

Gmaj7



Bm7/A



Em



ne-ver thought it was e - nough of

Bm/E



so they went years and years

Gmaj7



Bm7/A



Em



like sis - ters blan - ket blan - ket girls al - ways

Bm/E



there through through that and this there's

Em



noth-ing we can - not e - ver fix I said can't

C/E



D



stop what's com-ing can't stop what is on its way

C/E



hey can't stop what's com-ing can't stop what is

D



on its way

Bm/E



Bells and foot-falls and sol-diers and dolls

Em



broth-ers and lov-ers she and I were

Bm/E



now she seems to be sand un-der his shoes

Em



there's noth-ing I can \_\_\_\_ do can't



Em



have her face and her eyes but you are not her and

Bm/E



we go at each o - ther like blank ettes

C/E



blank ettes who can't find their



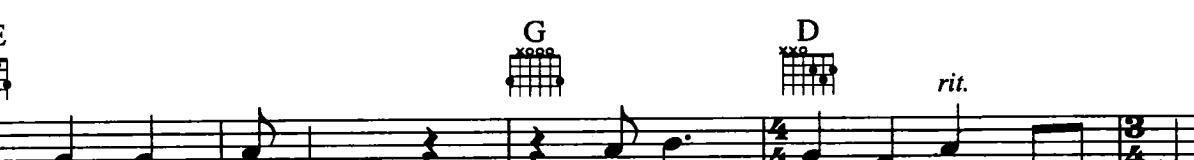
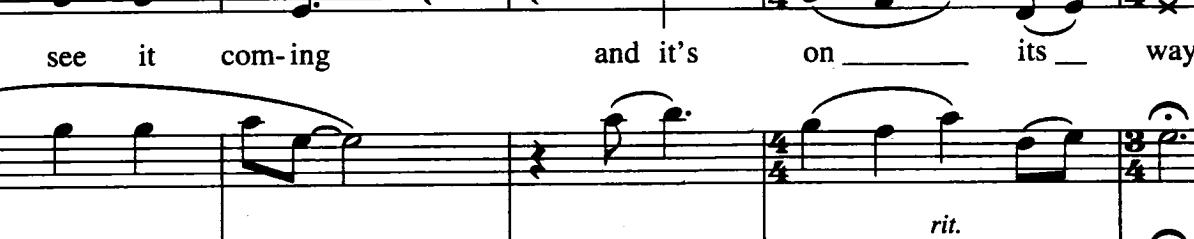
their thread and their bare can't

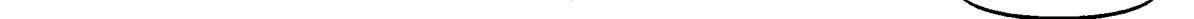
C/E                    G                    D                    Em  

 stop                can't stop                lov-ing                ooh  

  
 G                    D                    C/E                    G  

 can't stop                lov-ing                can't stop what is  

  
 D                    Em  

 on                its way                and  

  
 C/E                    G                    D                    rit.  

 I see it com-ing                and it's on                its way  


# cloud on my tongue

words and music by tori amos

Moderately slow

*Capo on 1st fret: D*

Dsus4

D5

B<sub>b</sub>

D

Dsus4



E<sub>b</sub>

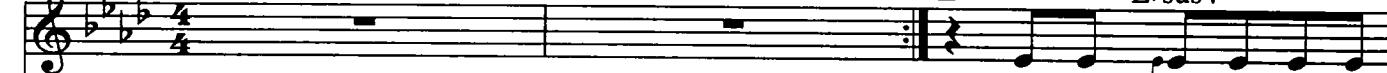
Ebsus4

E<sub>b</sub>5

C<sub>b</sub>

E<sub>b</sub>

Ebsus4



1. Some-one's knock-in' on my

2. (D.S.) Got a cloud sleep-ing

*p*



E<sub>b</sub>5

C<sub>b</sub>

D<sub>b</sub>/A<sub>b</sub>

A<sub>b</sub>

D<sub>b</sub>/A<sub>b</sub>

A<sub>b</sub>

kit - chen door  
on my tongue

leave

the \_ wood  
goes \_ then

out - side  
it goes

what  
and



E<sub>b</sub>

Ebsus4

E<sub>b</sub>5

C<sub>b</sub>

C<sub>b</sub>

G<sub>b</sub>

all the girls here are freez - ing cold  
kiss the vio-llets as they're walk - ing up \_

leave \_ me \_ with your \_  
Leave \_ me \_ with your \_

*mf*

C                    Gsus4                    to Coda ♫  
 D♭                A♭sus4                G                    B♭  
 C                    A♭                      C♭                    G♭

F                    C                    Gsus4                    G  
 D♭                    A♭sus4                A♭

Bor - ne - o                    I don't need \_                    much to keep me warm and  
 Bor - ne - o

C                    F/C                    C                    F/C  
 D♭                    G♭/D♭                D♭                    G♭/D♭

don't                stop                now                what you're do - in'                    what you're do - in'

C                    G                    B♭maj7                    C                    F/C  
 D♭                    A♭                    C♭maj7                    D♭                    G♭/D♭

my ug - ly one                    Bring then all here                    hard to \_ hide a

C                    F/C                    C                    G                    B♭maj7  
 D♭                    G♭/D♭                D♭                    A♭                    C♭maj7

a \_ hun-dred                    girls in your hair                    it won't be fair

C                    F/C                    C                    F/C                    C                    F/C  
 D<sub>b</sub>              G<sub>b</sub>/D<sub>b</sub>              D<sub>b</sub>              G<sub>b</sub>/D<sub>b</sub>              D<sub>b</sub>              G<sub>b</sub>/D<sub>b</sub>  
 if I hate her      if I ate her      you can go

rit.              cresc.              mf

C                    F/C                    F/A                    C                    Dm  
 D<sub>b</sub>              G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>              G<sub>b</sub>/B<sub>b</sub> C<sub>b</sub>sus2              D<sub>b</sub>              E<sub>b</sub>m  
 now              you can go now      You're al - ready in there

rit.              mp

F/A                    B<sub>b</sub>sus2              C                    F/C                    B<sub>b</sub>sus2              C  
 G<sub>b</sub>/B<sub>b</sub>              C<sub>b</sub>sus2              D<sub>b</sub>              G<sub>b</sub>/B<sub>b</sub>              C<sub>b</sub>sus2              D<sub>b</sub>  
 I'll be wearing your tat - too \_\_\_\_\_ you're

B<sub>b</sub>/D              D                    Dsus4              D5              B<sub>b</sub>  
 C<sub>b</sub>/E<sub>b</sub>              E<sub>b</sub>              E<sub>b</sub>sus4              E<sub>b</sub>5              C<sub>b</sub>  
 al - ready in there \_\_\_\_\_

D.S. al Coda

**Coda**

leave \_ me \_ the way I was be-fore but You're

D<sub>b</sub> E<sub>b</sub>m G<sub>b</sub>/B<sub>b</sub> C<sub>b</sub>sus2 D<sub>b</sub> G<sub>b</sub>/B<sub>b</sub> C<sub>b</sub>sus2 D<sub>b</sub>

al - read-y in there I'll be wear-ing your tat - too \_\_\_\_\_ I'm

B<sub>b</sub>/D  
C<sub>b</sub>/E<sub>b</sub> E<sub>b</sub>m C<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

al - read-y in circles and circles and circles a-gain the girl's \_ in

*Dm**E♭m**B♭**C♭**F**G♭**C**D♭**Dm**E♭m**B♭**C♭*

cir-cles and cir-cles and cir-cles a-gain the girl's \_ in cir-cles and cir-cles and

cir-cles a-gain the girl's \_ in cir-cles and cir-cles and cir-cles a-gain well

*D**Dsus4**D**Dsus4**D**Dsus4**E♭sus4*

Some-one's knock-in' on my

*mf**D5**B♭**C/G**D♭/A♭**G**A♭**C/G**D♭/A♭**G**A♭*

kit-ch-en door \_

leave

the \_ wood

out - side

what

D                      Dsus4                      D5                      B<sub>b</sub>                      C                      F/C      C  
 E<sub>b</sub>                      E<sub>b</sub>sus4                      E<sub>b</sub>5                      C<sub>b</sub>                      D<sub>b</sub>                      G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>  
 all the girls \_ here are freez-ing cold \_                      you can go now

F/C      C                      F/C      C  
 G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>                      G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>  
 you can go now                      you can go now                      you can go now                      rit.

F/A                      B<sub>b</sub>sus2                      C                      Dm                      F/A                      B<sub>b</sub>sus2  
 G<sub>b</sub>/B<sub>b</sub>                      C<sub>b</sub>sus2                      D<sub>b</sub>                      E<sub>b</sub>m                      G<sub>b</sub>/B<sub>b</sub>                      C<sub>b</sub>sus2  
 You're al - read-y in there                      I'll be

mp

C                      F/A      B<sub>b</sub>sus2                      C                      B<sub>b</sub>/D  
 D<sub>b</sub>                      G<sub>b</sub>/B<sub>b</sub>                      C<sub>b</sub>sus2                      D<sub>b</sub>                      C<sub>b</sub>/E<sub>b</sub>  
 wear-ing your tat - too \_                      I'm al - read-y in there -

thought I was o - ver the bridge now —

o - ver the bridge now — I'm al - ready in

cir-cles and cir-cles and cir-cles a-gain the girl's \_ in cir-cles and cir-cles

*mf*

got to stop spin-ning      cir-cles and cir-cles and cir-cles a-gain the girl's \_ in

cir-cles and cir-cles and cir-cles a-gain well

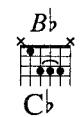
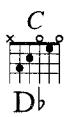
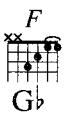
rit. -----

# PRETTY GOOD YEAR

Words and Music by Tori Amos

## Flowing

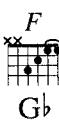
*Capo on 1st fret:*



Musical score for the first section of "Pretty Good Year". The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part starts with a dynamic 'p' (piano). The lyrics are: "Tears on the sleeve of a man don't wan-na be a boy to - day". The vocal line includes several eighth-note chords and some sustained notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. Chord diagrams are provided above the staff to indicate the progression: F (capo 1st fret), C (capo 1st fret), Dm (capo 1st fret), and Bb (capo 1st fret). The vocal part ends with a fermata over the word "day".

Musical score for the second section of "Pretty Good Year". The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part continues the lyrics: "Tears on the sleeve of a man don't wan-na be a boy to - day". The vocal line includes eighth-note chords and sustained notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. Chord diagrams are provided above the staff: F (capo 1st fret), C (capo 1st fret), F (capo 1st fret), and C (capo 1st fret). The vocal part ends with a fermata over the word "day".

Musical score for the third section of "Pretty Good Year". The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part continues the lyrics: "Tears on the sleeve of a man don't wan-na be a boy to - day". The vocal line includes eighth-note chords and sustained notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. Chord diagrams are provided above the staff: F (capo 1st fret), C (capo 1st fret), F (capo 1st fret), and C (capo 1st fret). The vocal part ends with a fermata over the word "day".



F

G<sub>b</sub>

C

D<sub>b</sub>

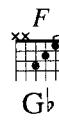
F

G<sub>b</sub>

C

D<sub>b</sub>

heard the e - ter - nal foot - man bought him- self a



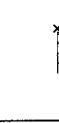
F

G<sub>b</sub>

C

D<sub>b</sub>

F

G<sub>b</sub>

C

D<sub>b</sub>

bike to race and

B<sub>b</sub> sus 2

Csus4



D sus 4

Greg he writes letters and burns his C Ds they



Dm7

E<sub>b</sub>m7

say you were some-thing in those form - a - tive years

cresc.


  
 C-sus2


  
 D-sus4


  
 D $\flat$

hold on - to no - thing as fast as you can \_\_\_\_\_

*mf*


  
 G $\flat$


  
 D $\flat$


  
 E $\flat$ m


  
 C $\flat$

well still pret - ty \_\_ good


  
 G $\flat$


  
 D $\flat$


  
 E $\flat$ m


  
 C $\flat$

year ah \_\_\_\_\_ pret - ty \_\_ good


  
 G $\flat$


  
 D $\flat$


  
 E $\flat$ m


  
 C $\flat$

*mf*

F                    C                    F                    C  
 xx Gb            xx Db            xx Gb            xx Db

May - be a bright sand - y beach                    is gon - na bring you

*mp*

F                    C                    F                    C  
 xx Gb            xx Db            xx Gb            xx Db

back                back                back              

F                    C                    F                    C  
 xx Gb            xx Db            xx Gb            xx Db

may - be not        so now you're off                    you're gon - na see A -

F                    C                    F                    C  
 xx Gb            xx Db            xx Gb            xx Db

me - ri - ca                    well let me tell you some-thing                    a-bout A - ne- na- ne -

*cresc.*

na - ne - na - ne - na - na A - me - ri - ca  
 Fbass  
 Gbass

3  
 4

f marcato

F  
 Gb

C  
 Db

Dm  
 Ebm

mp

Bb  
 Cb

F  
 Gb

C  
 Db

Dm  
 Ebm

pret - ty \_\_ good year ah

Bb  
 Cb

F  
 Gb

C  
 Db

Dm  
 Ebm

Bb  
 Cb

pret - ty \_\_ good

*B<sub>b</sub>sus2**C<sub>b</sub>sus2**C**D<sub>b</sub>*

some things \_\_\_\_\_ are

*p**Dm7**E<sub>b</sub>m7**B<sub>b</sub>sus2**C<sub>b</sub>sus2*

melt - ing \_\_\_\_\_ now

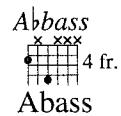
*C**D<sub>b</sub>*

some things \_\_\_\_\_ are

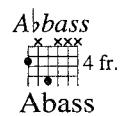
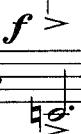
*Dm7**E<sub>b</sub>m7**B<sub>b</sub>sus2**C<sub>b</sub>sus2*

melt - ing \_\_\_\_\_ now well

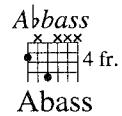
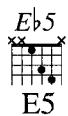
*cresc.*



hey \_\_\_\_\_ what's it gon-na



take \_\_\_\_\_ till my ba - by's al - right what's it gon-na

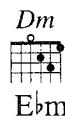
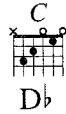
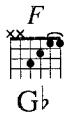


take \_\_\_\_\_ till my ba - by's al - right \_\_\_\_\_



ah \_\_\_\_\_

p



Greg he writes let - ters with his birth - day pen some -



times he's a - ware that they're draw - ing him in



Csus2

Dsus4

Lu - cy was pret - ty your best friend a - greed

\_\_\_\_\_

well still pret - ty \_\_ good

year ah pret - ty \_\_ good

ah pret-ty \_\_ good year

*poco rit.*  
**pp**

# BAKER BAKER

Words and Music by Tori Amos

Slowly, with a flexible tempo

G<sup>#</sup>m  
4 fr.

E(add9)

F<sup>#</sup>6

B

C<sup>#</sup>(add9)



*mp*

E(add9)

G<sup>#</sup>m  
4 fr.

E(add9)

F<sup>#</sup>6

B

make me whole \_ a - gain \_  
made of ic - ing

and I won - der  
and I won - der

what's in a day \_  
how mine could taste \_  
may -

C<sup>#</sup>(add9)

E(add9)

G<sup>#</sup>m  
4 fr.

E(add9)

what's in your cake this time \_  
be we could change his mind \_

I guess you heard he's  
I know you're late for

F#6

B

C#(add9)

E(add9)

gone to L. A.  
your next pa - rade

he says that be - hind  
you came to make sure

my eyes I'm hid - ing  
that I'm not run- ning

G#m

E(add9)

F#6

B

C#(add9)

and he tells me I pushed him a - way  
well I ran from him in all kinds of ways

that my heart's been hard to find  
guess it was his turn this time

E(add9)

Bmaj7/F#

E(add9)

here  
time

there must be some - thing  
thought I'd made friends\_ with

Bmaj7/F#

E(add9)

Bmaj7/F#

E(add9)

here  
time

there must be  
thought we'd be

some-thing here  
fly -

ing

1.

F#

E

2.

F#

here

may - be not this

E

G#m

4 fr.

E(add9)

F#

B

time

Bak - er

Bak - er

bak - ing

a cake

p

mp a tempo

C#(add9)

E(add9)

G#m

E(add9)

make me a day

make me whole

a gain and I won - der

F#6

B

C#(add9)

E(add9)

if he's o - key

if you see him say hi

rit.

rit.

# God

Words and Music by Tori Amos

Moderately, with a steady beat

*Capo on 1st fret:* Am



B♭m

Cbass



D♭bass

Dbass



E♭bass

Am



B♭m

ooh hoo —

*mf*

Am



B♭m

D7/E



E♭7/F

Am



B♭m

Cbass



Dbass



E♭bass

3

God — some - times — you just don't come through

Am



B♭m

D7/E



E♭7/F

Am



B♭m

do you



D  
E $\flat$

I got - ta find find \_ find what you're do - ing a - bout things -  
you got your nine nine \_ i - ron in the back seat just -

C  
D $\flat$

here (a) few witch - es burn - ing gets \_ a lit - tle toast - y  
in case heard you've gone south \_ well babe \_ you love your new four -

A  
B $\flat$

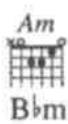
here wheel } I got - ta find find \_ find why you

D/A  
E $\flat$ /B $\flat$

al - ways go \_ when the wi - (i)nd blows \_

Am  
B $\flat$ m

p // a tempo



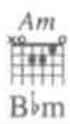
Bbm



Dbbass



Ebbass



Bbm



Eb



Bbm

Will \_ you e - ven tell her if you de - cide to \_ make the \_ sky fall



Eb



Db



Eb

D.S. al Coda

will \_ you e - ven tell her if you de - cide to \_ make the \_ sky \_

Φ Coda



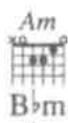
Bbm



Dbbass



Ebbass



Bbm

ah \_ ah

p

Gently, flowing

## Icicle

Capo on 1st fret: G5



Words and Music by Tori Amos

es des  
ces bes  
as gef  
esse

A♭5

I - ci - cle

L.H. **p** L.H. **p melody**

Cm D♭m G5 A♭5 Cm D♭m G5 A♭5

I - ci - cle where are you go - ing where are you go -

G5

A♭5

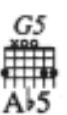
ing

**p**

Cm D♭m G5 A♭5

1., 3. I - ci - cle I - ci - cle where are you go - ing - I  
2. greet - ing the mon - ster in our Eas - ter dres - ses Fa -

\* as played on recording



have a hid - ing \_\_ place when spring march - es in  
ther says bow \_ your \_\_ head like the good book says well will you keep  
I think the



watch for me I hear them call-ing  
good book is miss-ing some pag - es gon-na  
gon-na



lay \_\_\_\_\_ down  
lay \_\_\_\_\_ down

gon-na lay \_\_\_\_\_  
gon-na lay \_\_\_\_\_



*to Coda ♫*

1.

2.

down  
down

and when

*mp*

my hand — touches my - self I can fin - al - ly  
 rest my head — and when they say "take of his  
 bod - y" I think I'll take from mine in - stead  
 - steady Get-ting Off Get-ting Off while they're \_  
*mf*

all down - stairs sing-ing prayers sing a-way he's in \_ my pump-

kin p. - j.'s \_ layyour book on my \_ chest feel the word feel the word \_

— feel the word \_ feel the word \_ feel the word \_ feel \_ it \_ I —

— could have \_ I \_ should have \_ I \_ could have \_ flown \_

— you know I      I could have —      I should have —  
  

 I did - n't      so      **p**  
  
*D.S. al Coda*  

 lay  
  

 down      I'm gon - na lay —      down

# Cornflake Girl

intro: You bet your life she will you swear to christ she will and again  
go again and again into her hand you do, trusting i do  
but she does it again and again. You swear to christ  
she wont you bet your life she wont ah but that smile  
she does it so well...

Tori Amos

Never had a cornflake girl  
Thought it was a good  
solution, hangin with other girls  
She's gone to the other side giving us the  
you know no things are getting kinda gross And I go at sleepy time

This is a handwritten piano sheet music manuscript. It consists of six staves of musical notation, likely for two hands, with lyrics written underneath each staff. The music is in common time, with various key signatures and time signatures indicated by symbols like G, F, D, A, and 3/4.

The lyrics are as follows:

- Staff 1: "this is not really happening"
- Staff 2: "you bet your life it's", "you bet your life it's"
- Staff 3: "bet your life it's", "L.H.", "it's a", "feel", "out the", "watch word just", "feel", "out the"
- Staff 4: "watch word", "she know she", "knows what's", "going on"
- Staff 5: "Seems we got a cheaper feel now all the sweat case is gone", "3"
- Staff 6: "gone to the other side with my encyclopedia", "3"

A handwritten musical score for piano and voice. The score consists of six staves of music, each with a treble clef, a bass clef, and a key signature of one sharp (G major). The music is in common time. The vocal part has lyrics written below the notes. The piano part includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like 'L.H.' (left hand) and 'R.H.' (right hand). The lyrics are:

they must of paid a real fine price she's puttin on her strings been love  
this is not really this  
this is not really happening —  
you bet your life it is  
you bet your life it is —  
shway you bet your life it is a  
L.H.  
Reel at the watchword just peel off the watch word  
no say no never had a sunfluke girl thought it was  
a good solution yeah

A handwritten musical score for piano and voice. The score consists of six staves of music, each with a treble clef and a bass clef. The music is in common time. The first four staves are instrumental, showing piano chords and bass notes. The fifth staff is vocal, with lyrics written below the notes. The sixth staff is also vocal, continuing the lyrics from the fifth staff. The lyrics are:

Where'd you put the keys girl?  
rabbit —  
Where'd you  
put the keys? in my heart and you say it's your will  
I don't even know much anymore  
like your heart and you swear it's our well where'd you put the keys

— 3 —

— 3 —

— 3 —

— 3 —

— 3 —

— 3 —

# Congaflocke Girl

Piano sheet music for 'Congaflocke Girl' featuring four staves of musical notation with lyrics written underneath. The music is in common time.

**Staff 1:** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. A dynamic instruction 'Pedal optional' is placed above the staff.

**Staff 2:** Bass clef. Measures 1-2 show eighth-note patterns. Measures 3-4 show quarter notes and eighth-note pairs.

**Staff 3:** Treble clef. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note pairs. The word 'ra-bit' is written below the staff.

**Staff 4:** Bass clef. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note pairs. The lyrics 'whered you put : keys girl? Rabbit —' are written below the staff.

**Staff 5:** Treble clef. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note pairs. The lyrics 'whered you put that that dawnting in my heart and you. I swear it's your will something you . .' are written below the staff.

**Staff 6:** Bass clef. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note pairs. The lyrics 'now anymore like your heart and you swear its your will whered you put the keys girl?' are written below the staff.

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